

COMMUNITY ARTS INTEGRATION LESSON PLAN OVERVIEW

TITLE OF LESSON: Drawing Consensus for Collective Imprints presented by Michael Schwartz

DURATION: 16 two hour sessions (not including community paint days)

GRADE LEVEL: Grades 5 and older

OVERVIEW:

The Rotunda, located at 4014 Walnut Street in Philadelphia, is a unique institution for experimentation and innovation that is used by people from throughout the region. The Collective Imprints project resulted in the creation of a participatory work of visual art that embodies the spirit and intention of the Rotunda.

ARIZONA STATE STANDARD (S) BEING ADDRESSED:

www.ade.state.az.us/standards/contentstandards.asp

1) Standards 1 - 8 of the Workplace Skills Standards

2) PO 401, PO 402. PO 403

MATERIALS:

Drawing paper, vine charcoal, prepared painting surface, water, tarps, buckets, journals, markers, crayons, tape, ruler, pencils, sharpeners.

COMMUNITY TEACHER/TRAINER'S ROLE DURING LESSON:

Co-facilitate, keep conversation moving, vibes-watcher, welcome new people, time keeper, ask clarifying questions, documentation. (Pre and post evaluation, administrative and curriculum design meetings.)

BACKWARD MAPPING DESIGN:

1. Program Goals/Learning Objectives
2. Assessment/Evaluation
3. Program Activities

1. a. PROJECT GOALS *(What are the key or essential questions about the topic? What big ideas are worthy of understanding?)*

The artwork will celebrate the life and history of the Rotunda, local history and folklore. The project seeks to strengthen connections within the greater Rotunda community while building a sense of ownership and interconnectivity to the surrounding area.

1. b. LEARNING OBJECTIVES *(What are your learning objectives? What should students know, understand and be able to do by the end of the program?)*

- Understand Scale and Proportion
- Understand how to utilize visual research materials
- Identify areas of consensus and similarity through the design concept of Unity and Variety
- Understand scale and proportion in a work of art
- Practicing group decision-making and communication skills, working as a design team.
- Develop language to talk about the socio-political context of murals.
- Develop and practice creative writing and problem solving skills

2. a. ASSESSMENT *(How will you know the students really understand the big ideas? How will they demonstrate or perform what they have learned?)*

- Sign In sheets, facilitator and lead and supporting artist journals.
- Reflection Forms
- Individual and group interviews
- Participant Writings, Portfolio and Journals
- Final Performance and Presentations
- Participants teaching others, presenting what they have learned publicly, integrating practices into their own work, continuing the process in a new project or art form.

2. b. EVALUATION *(How will you evaluate your program's success? At what points will you check in throughout the process to ensure success?)*

- At the start of each session there is social time, leading to a check in process.
- At the end of each workshop or session there is a reflection process.
- Ongoing organizing meetings to adjust curriculum and project plans.
- Maintaining contact with participants and organizations through emails or blogs.
- Through individual and group reviews and discussions of art works.
- Pre and post session meeting with core project members.

3. LESSON PLAN *(What learning experiences will you present in order to help develop student understanding?)*

1) Scanning murals from South Africa, Nicaragua (PO 401, 402)

What was the cultural environment in which these works were created?

2) To get us ready for the next step lets do an exercise in our journals. **Scale and Proportion** help to tell a story. The size and prominence of images in a composition says all sorts of things.

Hand out: 1) Grid paper 4" x 4" (2) Grid Paper 16" x 16"

Reproduce a simple image from your visual research materials (journal, drawings, photos etc.) in the hand out grid. Now imagine that same box being two feet not inches. Imagine it being 20 feet high. What would you change? Think of your ideas covering this beautiful blank area! Now transfer your smaller drawing to the larger paper provided. You can use a point system (demonstrate) to measure.

3) If you brought in **images** we can now tape them (and the words from previous sessions) on **to the panels**. As you move the ideas around be sure to talk to people about the **connection/overlapping of ideas** and what **Elements of Art** you will use to combine them. Discuss and consider the placement of objects in terms of scale and proportion.

- What overlapping ideas are emerging?
- Are we comfortable with starting to transfer an idea to the panels?
- Checking for consensus person to person.
- Enlarge images on drawing paper.

4) Once we have consensus on an area we can begin to transfer our ideas onto the mural with vine charcoal or pencil (that way we can still make changes). Start with simple lines, and block out the space, think large shapes first small details later.

5) Reflection: Take 5 minutes to write about or make a list, or poem of the connections you see in the work.

EXTENSION ACTIVITIES: *(What tools will you leave behind for the community organizer to develop and implement after you have left the neighborhood?)*

- Understanding how to integrate the arts into neighborhood goals.
- Understanding of inclusive, creative facilitation and community building techniques.
- Resources for integrating ideas and transcending differences.
- In this project Collective Imprints inspired a new participatory art project that continues to this day called "Rite of Passage".

DOCUMENTATION: *(How will the experience be documented? What formats will be used; video, photos, journal, posters, etc.?)*

This project was documented through a number of academic writings, news pieces, video, photography, journals, drawings, a blog and the final mural itself.